

HP01-01

Edie Hill

Cold Blue Night

for solo flute



FOR PERUSAL ONLY

COLD BLUE NIGHT

Cold Blue Night for solo flute came into being shortly after I moved to Minnesota and braved my first upper-midwest winter. It was inspired by the kind of Minnesota night when the sky is dark, dark blue, the temperature is well below zero, and a full moon lights the snow with a pearl-blue glow. It is beautiful, pristine, yet cruel and dangerous. This piece explores the harshness and the soft beauty of a frigid mid-winter night.

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♩=69, Free

sfp *f* *pp* *niente* *p* *sfp*

p *f* *p sub.*

f *pp*

Very legato

p *mf* *f* *p* *pp* *f*

mp *f* *p* *f* *mp* *mf*

p *ff* *p sub.*

f *p*

ppp

Cantabile, mysteriously

ritard.

p *f* *mp*

♩ = 60, Delicately

Pale sound

Pale sound

Blow, no pitch

ppp

Key clicks

Key clicks

p

Pale sound

Blow, no pitch

8 beats, Random whistle tones

♩ = 69

pp *f* *mp*

p *ff* *fff*

pp sub. *mp*

ritard.

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left blank. Full score
available for purchase.



Described as “flat out beautiful” and “full of mystery,” (Stereophile Magazine), Edie Hill’s music is performed all over the globe. Her music has been heard in such venues as Lincoln Center, Musis Sacrum in Arnhem, Holland, LA County Museum of Art, Library of Congress, Minneapolis’ Source Song Festival and Walker Arts Center, St. Paul’s Schubert Club, The Cape May Festival (NJ), The Downtown Arts Festival (NYC), Liviu Cultural Center (Romania), Feszek Művészklub (Budapest), and concert halls in Bangkok (Thailand), Dublin (Ireland), Reykjavik (Iceland), Moscow (Russia) Brazil, Great Britain, Germany, Italy, France, Spain, the Baltic States and The United Arab Emirates.

She has been commissioned to compose for solo voice to choir, solo instrument to orchestra and mass band, miniature to full evening drama; and loves the challenge of exploring all combinations including electroacoustic and mixed media.

Featured internationally on radio broadcasts and podcasts such as The Portfolio Composer with Garrett Hope and Choir Chat with John C. Hughes to name a couple, Hill is a three-time McKnight Artist Fellow and a two-time Bush Artist Fellow. She has received grants from the Jerome Foundation, ASCAP, Meet The Composer and Chamber Music America. Her work has been recorded by PARMA Recordings (*Clay Jug* through imprint Navona Records), by Tantalus Guitar Quartet, Cantus, flutist Linda Chatterton, guitarist Kenneth Meyer and numerous choirs throughout the United States.

Mentorship is integral to Hill’s life as a composer. She served as Composer in Residence at St. Paul’s Schubert Club from 2005-2017 where she ran and grew the Mentorship Program for gifted high school composers, has served as a mentor at Source Song Festival, and is composer mentor for MN Varsity (a program for High School Composers run by Classical Minnesota Public Radio and the American Composers Forum). She has lectured at colleges, universities and various institutions in the States and abroad and keeps a small home studio of composition students.

After earning a B.A. from Bennington College in Vermont under the tutelage of Vivian Fine, Hill moved from her native New York to Minneapolis where she earned her M.A. and Ph.D. degrees at the University of Minnesota with principal composition teacher, Lloyd Ultan. She has also studied extensively with Libby Larsen.

Composing is a life-long love. Writing music is always an opportunity to research, learn, muse, reach down deep, and allow inspiration to come from the stuff of life. She lives in Minneapolis, Minnesota where she works freelance and runs Hummingbird Press through which all of her works are available for perusal and sale.



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